

American Art News

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AMERICAN TO BUY VERMEER, REPORT

Collector Ready to Pay \$350,000 Asked
by Prof. Six—Unless Sale Is Made
Family May Part With Rembrandt's
Greatest Portrait, "The Burgomaster"

PARIS.—It is reported here on excellent authority that Vermeer's master work, "The Little Street in Delft," which was "sold" recently at auction in Amsterdam for 680,000 guilders (\$272,000), is being brought to Paris to be shown to a big American collector, who is prepared to pay the million guilders its owner, Professor Six, demands for it.

—M. C.

THE AMERICAN ART NEWS two weeks ago was informed that "The Little Street in Delft" would be sent shortly to America, where a collector was willing to buy it, but refrained from printing the story for lack of confirmation.

When offered at auction in Amsterdam recently the picture was "knocked down" to Frederik Muller & Co. for 680,000 guilders. American art dealers at the time asserted they believed the picture had been "bid in," as Professor Six was known to hold the work at 1,000,000 guilders, or about \$350,000.

Holland has been greatly wrought up over the prospective fate of the heirlooms of the Six family, which is one of the oldest and has been one of the wealthiest families of the nation. The Sixes have been called the "Astors" of Holland. The original collector, Jan Six, was the bosom friend and patron of Rembrandt.

About fourteen years ago the family sold thirty-nine paintings to the Ryksmuseum for 600,000 guilders, including the world famous Vermeer, "Maid Pouring Out Milk." This transaction temporarily provided money for the sixteen members of the Six family who jointly own the heirlooms. However, the world war placed several members in new straits, and these brought pressure for further liquidation.

Professor Six, head of the family, first offered "The Little Street in Delft" to the Dutch government for 750,000. This being declined, he demanded of outside buyers 1,000,000 guilders. He is declared to have said that unless this Vermeer is sold, he will put on the market the supreme treasure of the Six collection, Rembrandt's greatest portrait, that of "Jan Six, the Burgomaster."

The late Henry C. Frick is known to have offered to pay \$600,000 "or any price" for "The Burgomaster." It is known in New York art circles that he would have paid \$1,000,000. Professor Six declined to enter into any negotiations, curtly declaring to Mr. Frick's emissary that the picture was not for sale.

And now Holland wonders if the exigencies of the Six heirs will finally lead the nation to lose "The Burgomaster."

Mlle. Sorel Drops Suit Against Artist and Everybody Is Happy

PARIS.—Mlle. Cécile Sorel has withdrawn her action for damages against the caricaturist Bib, and everybody is happy. She says she only "wanted to give a lesson to a boor."

In checking up the affair, it is found—That the gate money at the Salon des Humoristes, where the cartoon was shown, has been doubled.

That a hitherto not very well known cartoonist is now famous.

That Mlle. Sorel has had her name printed 17,623,497,233 times in the last month on seven continents.

And everybody, it must be repeated, is happy.

—M. C.

Has Somebody Sent Two Real Rembrandts to Kansas City?

KANSAS CITY, Mo.—Two paintings that are claimed to be original Rembrandts recently arrived in Kansas City. A committee from the Art and Literature Club viewed the canvases and examined the affidavits that accompanied them from Berlin. They were sent from Berlin to Mr. Mannheim of Kansas City, and came through the United States customs house free of duty.

They are said to have been the property of a German collector, now impoverished by the war. They are entitled "Pastor Anslow Comforting a Widow" and "A Young Chevalier of the Seventeenth Century."

Buffalo Flocks to Art Exhibition

BUFFALO.—This city's interest in art was demonstrated last Sunday when 3,000 persons visited the Albright Gallery to see the Edward R. Bacon collection of old masters and art objects, which has been lent by the estate of Virginia P. Bacon. The week-day attendance also has been remarkable.

"If It's Art, It's in The Art News"

WRONG TO TAX ARTIST SAME AS A LAYMAN

Edmund Dulac Says Painter's Income
Ceases When Ill and He Gets No Allowance for Wear of Brain Mechanism

LONDON.—The artist, Edmund Dulac, is writing to the press on the subject of the hardship of being obliged to pay income-tax on the same lines as the purely business man.

He points out that not only is the artist inadequately compensated for the expenses incidental to his craft, but that no consideration is taken of the fact that all income ceases as soon as the artist is unable, through illness, temperament or circumstances, from pursuing his

WORCESTER ASKS FOR EXTREMIST DISPLAY

Museum Applies to Société Anonyme
to Organize Modernist Exhibition to
Be Sent on Tour of American Cities

At the invitation of Mr. Raymond Wyer, director of the Worcester Museum, the Société Anonyme, Inc., of No. 19 East Forty-seventh street, will this summer organize an exhibition of Extremist art which will be shown in the Massachusetts city next fall and which thereafter will make a tour of other American museums.

The selection of the works that will make up this exhibition will devolve upon Miss



"HON. HENRY DAVID ERSKINE" By SIR HENRY RAEBURN

Acquired by Detroit Institute of Arts.

work, whereas the business man can carry on vicariously and continue to reap interest from a business even though incapacitated from personal attendance. Nor does he obtain any allowance for wear and tear of brain mechanism, though his business confrere is suitably recompensed for deterioration of plant and machinery!

Altogether, Mr. Dulac makes out a very good case for special consideration on the part of the tax collector, where the artist and sculptor are concerned.

—L. G.-S.

Allentown Starts Campaign to Obtain a Museum of the Arts

ALLENTOWN, PA.—The Allentown Fine Arts Association is conducting an agitation for the founding of a museum here. Recently it held an art exhibition, and now come reports from the schools of an awakening of interest in things beautiful on the part of the pupils, who have manifested, says *The Call*, "a new inspiration to create, new ambitions to give expressions to ideas."

"If the art exhibit was able to stir several thousand children, what would an art museum accomplish?" asks *The Call*. "If there be any purpose in education in a democracy like ours it must be the development of initiative, of individuality, of the creative ability that resides in almost everybody, although too often stunted or absolutely killed off."

Utah May See Santa Fe's Art

SALT LAKE CITY.—In connection with the annual convention of the General Federation of Women's Clubs, to be held here June 15-18, it is planned to bring here the art collection of New Mexico, from the museum at Santa Fe, for a special exhibition.

Katherine Dreier, who is the founder of the Société Anonyme, and a committee of that organization, which is an institution whose object is the promotion of the Extremist movement in art. The société, though it organizes exhibitions, does not sell the works it shows.

The New York dealers who feature Modernist art are being deluged with requests from all parts of the country for exhibitions. One dealer, who at different times has sent out nine such exhibitions, declares he will not send any more until the spirit of curiosity wears off and something more substantial takes its place.

"Those nine exhibitions," he said, "cost a lot of money, and not one picture was sold. I am tired of helping the rest of the country to amuse itself. One department store in Texas asked for a Futurist display, obviously to get a crowd. The market for the new art is here in New York—or at least in the East."

"The rest of the country, so far, has not seen enough of it. The first time a person visits a Modernist show he is bewildered and amused. The next time he is, perhaps, bewildered but interested. The third time his interest may quicken into admiration and he may begin to understand what the new men are aiming at. And all the time the obvious and academic in art will look to him more dead and uninteresting. Only after a person has seen a lot of Modernist art does he begin to feel as if he wants to possess it."

Memphis Gallery Will Celebrate

MEMPHIS.—The Memphis Art Association will join with the Brooks Memorial Art Gallery in commemorating the sixth anniversary of the gallery's founding, on Wednesday, May 25. Special exercises and a reception have been arranged.

ADAMS ATTACKS MODERNIST ART AT CONVENTION

Sculptor Calls Extremists "Propagandists of the Queer," at Session of the Federation at Washington—Great Progress Reported by the Officers

WASHINGTON.—The liveliest thing that had transpired up to Friday morning at the Twelfth Annual Convention of the American Federation of Arts, which began on Wednesday, was Herbert Adams's exposition of modernism and his exhortation of its sensational side. He called the ultra-extremists "propagandists of the queer," and feelingly used such words as "pervert," "feeble-minded," "insane," "rubbish" and "bunco."

"The general drift at present is away from realism," the sculptor said. "In spite of the countless crudities and absurdities that are foisted upon a long-suffering public in the name of art, and in spite of much meaningless phrase-making from the advocates of each new 'ism,' there is back of it all an element that may yet lead us to a higher form of American art—with less realism and copying from a model, but with more idealism and imaginative insight."

"This higher form will never be developed by the pervert, the feeble-minded, the insane or untrained. It can come only through long and thorough training of the gifted, sane and intelligent."

"The art teachers in our schools have a very great responsibility in the part they perform in shaping the taste of the coming generation. They must be broad-minded and wise enough to recognize that which is fine in art, even though it is 'different.' At the same time, they must not be bunched into a perverted point of view by the vast amount of rubbish so persistently foisted upon the public by the propagandists of the queer. Never before has such continued pressure been brought to bear to keep 'modernism' in its most pernicious sense before our eyes."

Mr. Adams made his speech on Thursday, which was "artists' day."

The present convention is undoubtedly the most interesting and significant ever held by the Federation. Art as a factor in American life seems to be coming into full recognition, after steadily gaining in the last ten years. President Harding is known to be favorably impressed with the importance of art as a cultural force. A definite movement is under way to establish a Cabinet post for a fine arts department of the national government. The President has expressed his interest in this project, while Secretary Mellon of the Treasury Department, long known as an art collector, is counted on to aid the plan. Whatever transpires at the convention in this regard will be made known to readers of THE AMERICAN ART NEWS next week.

The first session on Wednesday was devoted to the reports of the officers. Addresses were delivered by Robert W. de Forest, the president; Miss Leila Mechlin, secretary; Charles D. Norton, treasurer, and Richard F. Bach, extension secretary.

Miss Mechlin reported that forty-nine exhibitions covering all types of art from landscape architecture to textiles had been on tour during the season and had been shown in 215 places. In addition, 33 illustrated lectures were delivered at 125 places. A portfolio service for persons interested in reproductions of paintings, etc., has been established. This consists of sending portfolios containing groups of prints through the mails so that persons at remote points may make selections for purchase. The Federation has thus become definitely known as a selling agency for the works of American artists.

Over 700 new members and 38 new chapters were added during this season.

The Extension Secretary, Mr. Bach, reported the great interest shown at centers reached by the Federation's traveling exhibitions, such centers being provided by his office with material suitable for publication by local papers.

The Western representative, Paul H. Grummann, of the University of Nebraska, reported the decided increase in art interest in cities west of the Mississippi, which presents an interesting sidelight on the advance of American civilization, in view of the decided increase in wealth in those regions.

Among the other speakers on "artists' day" was J. M. Hewlett, mural painter, scenic artist and well known architect, who spoke of the decay of mural painting as a vital element in our culture, and outlined the qualities necessary to restore it to a position of significance in national life.

One of America's official war artists, Captain George Harding, spoke of the art of illustra-

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tion, his text covering the whole field from Edwin Abbey to the present advertising artist. He attacked the abuse of half tone reproduction as responsible for much poor craftsmanship in the illustration field, and bewailed the lowered standard of art in fiction magazines. He complimented advertising artists without stint.

Albert Kelsey, architect, of Philadelphia, who spoke of the present trend of architecture and the need for consideration especially in cities for open spaces and adequate approaches and settings for fine buildings.

At 4:30, Thursday afternoon, Mrs. Warren G. Harding, wife of the President, received the delegates at the White House. Thursday evening was devoted to an inspection of the remarkable collection of the work of Whistler recently presented to the Library of Congress by Mr. and Mrs. Joseph Pennell.

Wednesday afternoon was devoted to the general topic of "Art and the People." A feature was the demonstration by Ross Crane of the Art Institute of Chicago under the title, "A Dramatization of Interior Decoration." In these demonstrations Mr. Crane uses actual home furnishings and decorations, and builds up an interior before his audience, explaining the why and wherefore of the placing of all pieces and accounting for proportions and colors as each piece is added. These demonstrations, under the name of "The Better Homes Institute," have been given in scores of centers in Illinois, Michigan and neighboring states.

"Art in State Fairs" was discussed by L. M. Chubbuck, director of art of the Brockton, Mass., Fair.

In discussing "Art in the Public Library," Miss Mary Powell, of the art department of the St. Louis Public Library, emphasized the importance of using the public library as a point of contact, for bringing art to the people.

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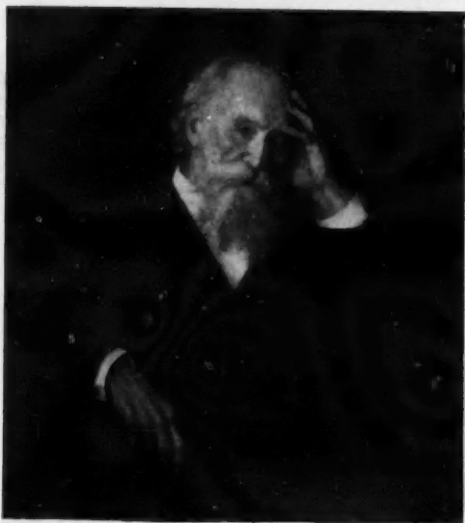
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Sixteen Paintings and Sketches Reveal
How the Naturalist Looked in Every-
day Life—Other Current Exhibitions

The thousands and thousands of friends of the dead John Burroughs, who loved all things that lived, will want to see the exhibition of portraits, studies and sketches of him by his



JOHN BURROUGHS By ORLANDO ROULAND

Courtesy of the Ehrich Galleries

friend, Orlando Rouland, on view throughout May at the Ehrich Galleries.

The sixteen pictures, large and small, in which John Burroughs is represented, usually in spontaneous and unstudied poses, comprise a sentimental record of the naturalist's daily life. The titles are significant, such as "Seated in Log Cabin," "Pondering, as Was His Habit, After Reading," "In a Happy Mood," "Waiting for the Tide to Turn to Go Fishing" and "Meditating Before the Fire."

However, one in particular stands out above the rest, No. 14 of the catalogue, whose only title is Mr. Burroughs' own words. "This sums me up pretty well; that's how I feel most of the time." This portrait, reproduced in this issue of THE AMERICAN ART NEWS is probably the best that was ever done of the author.

More pretentious, however, is the "John Burroughs, Doctor of Letters," revealing him in his scholar's robe. This is lent by Yale University. Most intimate and charming of all is a sketch, "Reading in My Studio," which the artist made while the subject was quite unaware that he was being sketched.

Exhibit Marks School's Growth

The twenty-ninth annual exhibition of students' work at the New York School of Ap-

plied Design for Women, Lexington avenue and Thirtieth street, recalls the difficulties that attended women's early art education in this city, and the great progress that has been attained during the last twenty-nine years.

In 1892 Mrs. Dunlap Hopkins, who had long realized the prejudice against women in all artistic fields, and knowing well that lack of proper training was the cause of women being excluded from making a living in art endeavor, took upon herself the responsibility of founding a school for the education of women in art.

Her first school, designed to furnish courses in the most required lines of technical training, was begun in two small rooms at Twenty-third street and Seventh avenue. The school prospered and grew until finally its present beautiful home was erected. Here girls of talent and ability have been prepared for careers and enabled to meet male competitors on an equal footing.

One former student recently refused a \$10,000 contract because she did not wish to be tied down and made unable to advance further. Two graduates are now noted etchers, one a famous sculptor and another a successful portrait painter.

The good work of the school has been felt all over the land. Girls coming from hundreds of towns and cities have returned home and become teachers. Two years of preparatory work are required before a student enters the advanced classes, which include textile design, costume illustration, interior decoration and general design.

Among the jurors who decided the prizes for the present competition were Miss Florence Levy, Charles Bently, Victor D. Hecht, H. R. Mallinson, Walter Gilliss, William E. Rudge, Dr. I. W. Drummond, Miss Helen Thurlow, F. W. Budd, W. Terhune, Mrs. Carol McNeil, Dana Pond, Charles Dana Gibson, Alonzo Williams, Orson Lowell, Ernest Knauff, Richardson Wright and Miss Frances Morris.

Painter-Gravers' Annual Show

The Painter-Gravers of America having decided suddenly to hold their annual exhibition, as usual, after practically abandoning the idea earlier in the season, the show which is now on at the Brown-Robertson Galleries, No. 415 Madison avenue, through June 4, is smaller than any of their previous displays. Many good works, however, are to be found, and the exhibition is, on the whole, interesting, although a number of members are not represented.

John Taylor Arms, Anne Goldthwaite, Child Hassam, Kerr Eby, Kenneth Hayes Miller, Hayley Lever, Helen Miller, John Sloan, William Simmons, B. J. O. Nordfeldt, Henry B. Shope and William Meyrowitz, are all represented by etchings. The last two are not members but were specially invited to exhibit.

Gustave Baumann is the only one who shows color prints. He gets fine quality and interesting sentiment in "Mountain Pool," "Apple Blossoms" and "Mending the Seine." George Bellows shows his lithographs, "The White

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Central American Art Exhibition

GUATEMALA CITY.—Central American artists have been invited by the Minister of Public Instruction to exhibit their works at the Central American Exposition of Fine Arts, which will be held coincident with the celebration of the centenary of the independence of Central America.

From the Collection of Sir Everard of Duncombe, Bart.



Fine painting on mahogany panel in style of Paul Potter by the Dutch artist WORRELL in good preservation and plainly signed A. B. WORRELL, 1822. Size 44 1/2 x 34 1/2 c. m. Price \$300.

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35 FINE OLD MASTERS IN SCOTTISH BEQUEST

Feature of New Treasures of National
Galleries Is Gainsborough's Mag-
nificent Portrait of Mrs. Nisbet

EDINBURGH.—Of the fifty-six old mas-
ters bequeathed recently by Mrs. Nisbet Ham-
ilton Ogilvy to the National Galleries of Scot-
land, thirty-five have been accepted. Twenty-
nine of these have now been hung in the
Mound Gallery, Edinburgh, the others being
considered more suitable for the Scottish Na-
tional Portrait Gallery.

The most important picture in the bequest is
the vivacious and beautiful full-length portrait
of Mrs. Hamilton Nisbet by Gainsborough,
which, if less exceptional than the famous
"Hon. Mrs. Graham," is yet a distinguished
and notable work. Animated and sparkling in
handling, fresh and brilliant in color, the
scheme being a harmony in purple and green,
and in perfect condition, it is a very impor-
tant acquisition.

This fine picture's first and apparently only
public appearance was at the memorable "Ex-
position des Cent Portraits de Femmes des
Ecoles Anglaises et Françaises du XVIII.
Siècle," held in the spring of 1909 in the Salle
du Jeu le Paume, in the Tuileries, Paris,
where it was greatly admired. Mrs. Nisbet is
shown with feet crossed, leaning against a wall
in a landscape setting, flowers on the right, a
gleaming pool of water and trees in full leaf
on the left. Her pale ruby or rose purple
dress is decorated with a lace fichu, and a long
sash of gold is caught up in her left hand.

Two bust portraits of ladies, one dated 1739,
the other painted about 1760, by Allan Ramsay,
are eminently desirable. A three-quarter-length
portrait of Lady Robert Manners in her eighty-
ninth year, by Sir Thomas Lawrence, and a
quaintly attractive pastel portrait of another
old lady, Mrs. Gumley, by John Russell, are
other English portraits of importance, and a
head and shoulders of Mary, Countess of El-
gin, by François Gérard, is a welcome addi-
tion to the French pictures in the gallery.

The sixteen Dutch pictures in the bequest
are mostly of cabinet size, of the seventeenth
century, and a number of them are by artists
hitherto unrepresented in the Edinburgh col-
lection. They include a genre-like portrait
group of a Dutch family, dating about 1655,
and very rich in Rembrandtesque light and
shade, by Nicolas Maes; a characteristic little
Cuyp entitled "The Start"; two fine pieces of
still-life by J. D. de Heem; four vivacious lit-
tle portraits once attributed to Frans Hals, but
now ascribed to Jan de Bray; an attractive
landscape by Hobbema; and works by Van
Goyen, Lingelbach, Bril and Verbruggen.

More attractive and finer in quality than any
of these, however, are two charmingly lumi-
nous and sparklingly touched Venetian views
by Guardi. A characteristic Bassano, and an
important and striking Ribera, should also be
mentioned.

Worcester Museum to Close a Month

The Worcester Art Museum gives notice in
its new *Bulletin* that it will be closed from
July 25 to August 28 in order to make impor-
tant changes in the interior of the old build-
ing, including painting and recovering the walls
with new textiles. The *Bulletin* contains six-
teen full-page reproductions of vistas and
walls in the new addition to the Museum,
which was opened in February.

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MR. FEARON TO OPEN NEW YORK GALLERIES

Art Dealer Who Formerly Conducted
the Cottier Galleries Will Occupy
Lower Floor of No. 25 West 54th St.

New York is to have another art gallery.
Mr. Walter P. Fearon, who sailed for Europe
this week on board the *Mauretania*, on his re-
turn next autumn will open galleries on the
first floor of the former Plant residence, No

of Boucheron & Company, who will open an
American establishment.

Mr. Fearon's mission to Europe is to obtain
pictures and objects of art for the new gal-
leries. He will return about September 15,
and later on the establishment will open with
a special exhibition. There will be three gal-
leries for the display of paintings.

Mr. Fearon began his career with the old
Cottier Galleries. More recently he was con-
nected with Henry Reinhardt & Son.

Kansas City Has New Gallery

Carl J. Smalley, who has conducted an art
gallery at McPherson, Kan., has opened a new



"LES PEUPLIERS APRÈS L'INONDATION."

Galerie Marcel Guiot & Cie., Paris

Etching by A. FÉAU

25 West Fifty-fourth street. The location is
directly opposite the street from the residence
of John D. Rockefeller, Jr.

The new galleries will feature "Portraits,
Landscapes and Primitives," but in addition will
carry a miscellaneous stock of objects of art.

The other floors of the residence will be oc-
cupied by the well-known Paris jewelry house

gallery at No. 1122 Grand avenue, Kansas
City, Mo., where he will show paintings by
contemporary American artists, etchings and
other prints, Chinese objects of art and a se-
lected stock of art books. Mr. Smalley will
continue to send out exhibitions of paintings
and prints, and will feature, as before, the
work of Birger Sandzen.

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Ancient Paintings

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FEAU ETCHINGS SEEN IN THEIR ENTIRETY

Complete Collection Shown in Paris of
Works by Genius Who Is So Far
Little Known in the United States

PARIS.—Although M. Amédée Féau is not
entirely unknown to American collectors, sev-
eral of whom have prints by him, this excel-
lent graver-etcher has not as yet been appre-
ciated at his full value in the United States.
True it is that even in France he does not en-
joy the reputation he deserves, for the simple
reason that he is one of those artists who are
too absorbed by their work to foster their rep-
utation. When he takes part in exhibitions it
is because he is invited thereto by his col-
leagues of the Société de la Gravure Originale
en Noir, L'Eclectique, the Cimaïse or by his
publishers, MM. Marcel Guiot, who are at
present showing a complete collection of his
works in their tasteful Paris galleries, at 4
rue Volney.

M. Féau is, in the fullest sense of the word,
a landscape artist and, although he has some-
times handled minor subjects, he is always
most attracted by scenery on a big scale, like
Claude Lorrain, Turner and Constable.

The very much reduced plate reproduced on
this page conveys a far more accurate idea
of M. Féau's gifts than can any verbal de-
scription. His compositions are always on
a vast scope. His line, adapted to the subject
treated, is free, flexible and varied and the
"bite" is appropriate to the nature of the ob-
ject expressed.

The aim of art is to say much in few words.
M. Féau's etchings contain no waste touches
and it is this fitness which classes his etchings
among the very best of their kind. They
render to a nicety the character of the scene.
This veracity is not only apparent in the draw-
ing of these etchings, but equally in their at-
mosphere, which is suggestive, as it were, of
climatic conditions.

The attention this so conscientious artist
grants his skies (very often neglected by en-
gravers), as also, to the choice of his landscape
themes, always particularly open, gives a very
pleasant spaciousness to all his work. There
is something breezy and bracing in it.

Collectors will be interested by the circum-
stance that M. Féau does all his own printing
and destroys his plates after the fortieth proof.
Consequently no inferior proofs ever reach
the market. —M. C.

Johansen to Paint Peary in His

Arctic Furs for Masonic Lodge

The Masonic associates of the late Admiral
Robert E. Peary have commissioned John C.
Johansen, whose portraits of Generals Haig,
Joffre and Diaz and Premier Orlando were
recently exhibited in the war portraits shown
at the Metropolitan Museum of Art, to paint
the portrait of the admiral for the reception
room of Kane Lodge of Masons, in the Ma-
sonic Temple. Work has already begun on the
portrait, which, however, is not to be unveiled
until next Fall.

Kane Lodge was founded in the early fifties,
shortly after the death of Elisha Kent Kane,
famous Arctic explorer. It has a collection of
Arctic trophies, including many American and
Masonic flags which have been taken to the
Far North by different explorers.

The portrait of Admiral Peary will show
him in his furs, as he was dressed on his fa-
mous trip to the pole.

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FURNITURE**GREAT VERMEER IS
STOLEN,—ALMOST**English Humorist and French Artist, to
Show How Easy It Would Be, Make
Way to Treasure in Paris at Night

PARIS.—The English author, E. V. Lucas, accompanied by a French artist, the other night demonstrated how easy it would be to steal a priceless work of art.

Mr. Lucas, as his readers know, is a fervent admirer of Vermeer. He has traveled in Europe and America to see his pictures; he has written about him in his "Wanderer in Holland" and in several essays. He thinks Vermeer's "Head of a Young Girl," now on view in Paris at the big exhibition of Dutch masters, is the most perfectly painted picture in the world. It occurred to him that the treasure he prizes so much was not being properly guarded.

While dining with a painter friend he suggested that the "Young Girl" could probably be stolen quite easily.

"Let us see," answered his friend.

A little before midnight the two amateur burglars went to the Place de la Concorde and tried the gates. They were well fastened. On the rue de Rivoli side the gates were locked, too, but they noticed there were no sentries. They made for the trench in front of the rue des Pyramides. This was easily jumped and now they were in the Tuileries gardens, supposed to be closed at night. No sentries; no policemen. They walked down the whole length of the Tuileries gardens till they reached the Jeu de Paume terrace.

They went up the steps leading to the building, as far as the low wooden fence, which they scaled with the aid of one of the chairs standing about. They walked through the garden to the little central building separating the two wings of the Salle du Jeu de Paume, housing the Rembrandt drawings.

The lower windows were guarded with iron bars. These might have been filed, but without going to so much trouble a ladder could easily have been made out of chairs to reach the first-floor windows, which are not guarded.

"What did I tell you?" cried Lucas.

They came quietly back, jumped the little fence, leaving the chairs as they had placed them, in order to give the keeper a scare, walked down the Tuileries gardens without being disturbed, jumped the trench, and became harmless once more.

The story was printed in *L'Euvre*, and now a night watch is detailed outside the building that shelters some of the world's greatest masterpieces. Mr. Otto Kahn's famous Hals is in the collection. —M. C.**Sculptures by Miss Hoffman**

The May exhibition at the Ferargil Galleries, No. 607 Fifth Avenue, is composed of a group of sculptures by Malvina Hoffman and paintings by a group of ten artists. The latter include an early, pale-toned yet interesting marine by Emil Carlsen, a mother and child composition by Charles W. Hawthorne, a broad and colorful landscape by R. Sloan Bredin, a good landscape by Frank De Haven, an interesting design of houses on a shore with the sea in the distance by Charles Lyton Bull, and works by J. Alden Weir, Arthur Crisp, E. Caser, William Carrigan and Gifford Beal.

Miss Hoffman's sculpture includes several of her well known and popular works. "Of-frande," "Frileuse" and "Boy with Cub" are always welcome for the sentiment they express and their able modeling. "Russian Dancers" has grace of action, and "Les Orientals," two nude figures, is expressive.

Show Czecho-Slovakian Designs

The Brooklyn Museum is holding throughout May an exhibition of costumes, textiles and embroideries collected by its curator of ethnology in Czecho-Slovakia and the Balkan countries during the last summer. The exhibition also includes a collection of furniture and original drawings and water color designs of types of national costumes in the museums of these countries.

**ARTIST ACCUSED OF
CRUELTY TO BEAVERS**Pittsburgh Objects When Poor Little
Animal Is Made to Gnaw Down a
Huge Oak Tree to Construct a Dam

PITTSBURGH, Pa.—When Pittsburgh buys art it wants art that is based on nature. It is especially down on "nature faking" when the victims are poor, defenseless animals that can't help themselves. It objects, for instance, to an artist making a delicate little beaver gnaw down a big oak tree, when all nature lovers know that beavers have teeth that are specially adapted to biting soft wood but not hard wood.

The program for public work as outlined by the city included the erection of a large concrete retaining wall in Bigelow boulevard. This wall is many feet high and at regular intervals is supported by massive pillars. To relieve and beautify the general appearance of the wall, the designing architect has surmounted these pillars with capitals under which have been placed shields.

Now what could be more appropriate for a design on a dam-shield than a beaver, which every schoolboy knows is the original inventor of the dam?

The dam architect, big with this idea, got an artist—who shall not be named—to design a shield, but the artist, as the *Chronicle Telegram* indignantly proclaims, "with wanton abandon has depicted the beaver in the act of felling an oak tree, and a large one at that.""Natural history," the *Chronicle Telegram* plaintively adds, "teaches that the beaver, for the purpose of constructing dams and homes and also to procure food for present and future needs, fells small trees. However, its activities are confined to operations on the softer woods, such as poplar, birch, willow and sycamore, usually found on the banks of streams. Only on the most rare occasions has it been known to attack trees of hard wood. There are two reasons for this. The soft wood species are more easily cut and not so hard on the teeth of the little animal as the harder woods, while the bark of the latter variety is not nearly so valuable for food as the softer species."**Great Mosaic Decoration for the
Clark Mausoleum Is Shown Here**

The Lamb Studios have just completed what is one of the largest works in mosaic ever attempted in this country, the entire interior of a marble mausoleum covering a surface of more than forty thousand feet. The mausoleum is being erected for the son of former Senator W. A. Clark in Hollywood Cemetery, Los Angeles.

This work has had the personal supervision of Mr. Charles R. Lamb, artist and architect, for over six months, the material itself having been made under his direction at Murano, an island near Venice, which is the home of the ancient Venetian mosaic. It embraces all of the colors, including pure gold and silver frit, and mother-of-pearl. Each section of this mosaic interior has been decorated with one or more figures, and is replete with other elaborate ornamentation.

Invitations have been extended to art lovers to visit the studios in Greenwich Village and view portions of this remarkable creation.

St. Louis Museum Will Fight**City to Retain Its Tax Income**

ST. LOUIS.—The City Art Museum is making a fight against the city administration's effort to cut its income by reducing the tax rate under a new law passed by the Missouri Legislature. The Museum threatens to carry the issue to the highest court.

The rate of taxes collected for the benefit of the Museum was fixed by the voters at a special election, and is 2 cents on the \$100 valuation. The trustees claim that nothing can change these rates except another special election.

The Museum last year got \$158,172. The unchanged rate this year would yield \$190,000. At the end of the last fiscal year the Museum had a balance of \$100,666.

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**BAR-ROOM MADEOVER
INTO AN ART GALLERY**St. Louis Art League Takes Over a
Former "Grog Shop" and Converts
It Into Fountain of the Beautiful

ST. LOUIS.—Art in St. Louis now has a place to sit down and hang up its hat, and to sip a friendly cup of tea.

The Art League's downtown exhibition galleries and art advancement headquarters, occupying the former Chestnut street barroom of the Planters' Hotel and the room adjoining it, is now open to the public. The rooms are intended to remain as a permanent show place for the work of St. Louis artists and a meeting place for those appreciative of art.

About 175 works of St. Louis artists, including not only painting and sculpture, but works of applied art, are on display in the rooms.

Lunch tables are provided in the rooms, and midday luncheon and 4 o'clock tea are served. Special luncheons are planned for workers in various branches of art.

Forty-six painters and eight sculptors are represented in the first display. Striking features are R. P. Bringham's "Fountain of Youth," and Harry Rubin's "Head of a Young Girl," in sculpture; and in painting, a portrait by Charles Galtz and "The Handmaiden," by G. O. Carpenter.

Harding to Open Graphic Art Show

CHICAGO.—President Harding has agreed to press a button that will open officially the Graphic Arts Exhibition to be held here beginning July 23 in connection with the convention of the International Association of Printing House Craftsmen.

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METROPOLITAN FINDS A PIETER BRUEGEL

"The Harvesters," Bought as a School Picture, Turns Out to Be Part of the Austrian Spoils of Napoleon

That the age of romance in the discovery of old masters is not over is proved by the latest important work which the Metropolitan Museum of Art has added to its collections—a superb example of the art of Pieter Bruegel the Elder. This work, "The Harvesters," had been lost for more than a century, having been part of the Napoleonic spoils carried away from Austria, and during this period had been so changed that it had finally passed into the art market as a Flemish sixteenth century picture of the "School of Bruegel."

The Museum bought it as a school picture, but acted advisedly in its purchase, for Mr. Bryson Burroughs, curator of paintings, believed it to be the original work of Bruegel. In the process of restoration it was discovered that some modern owner had added a strip to the bottom. When this was taken away and the over-painting that hid the jointure taken off, Bruegel's signature appeared and a date, partly obliterated, which indicated the work was done in 1565. This signature and date correspond exactly with the lettering of Pieter Bruegel in other pictures.

Research discloses that "The Harvesters" was one of five seasonal subjects by Bruegel which in 1659 belonged to the Archduke Leopold William, then governor of the Netherlands. In the inventory of the archduke's pictures the titles of the others are given as "The Dark Day," "Huntsmen in the Snow," "Return of the Herd" and "The Haymakers." The first three are now in the Vienna Gallery, and the fourth in the castle of Roudnice, in Czechoslovakia.

It is believed that "The Harvesters" was carried off from the Belvedere, in Vienna, by the French in 1809, along with "The Haymakers" and "The Dark Day." The latter two were returned in 1815, after Napoleon was disposed of. "The Harvesters" probably fell into humble surroundings in France, its high lineage forgotten, and came to be esteemed only as a queer picture of funny peasants.

The painting is more than five feet wide and nearly four feet high. It presents a wide panorama of Flanders fields.

"The greater interest of the work," says Mr. Burroughs, "is found in the figures. The character of each person, every particular of his appearance, is set down in the precise manner of the early painters, but with a swiftness of vision that seizes the most momentary posture. With satire like that of Rabelais, the artist shows how the hungry people cram food into mouths already full, or drink with great gulps from crocks and bowls. One of the party has reached his limit; with slipping hose and legs apart he lies flat on his back snoring.

"The boy who fetches water up the hill through the path cut in the standing grain strains with the weight of the heavy jar he carries. Some of the mowers are skilful and some clumsy. A woman gleaner leans over her sheaf in a pose that would have shocked Jean Francois Millet, so true and awkward it is. Indeed, each of the more than forty figures is worthy of most careful attention; each, even to the farthest away, is intent on what he is doing and the amazing logic of the artist's imagination makes plain to us every event."

The Museum has opened a very large and comprehensive exhibition of French prints and drawings of the last one hundred years, which is intended to serve as a complement to the big loan exhibition of Impressionist and Post-Impressionist paintings. It begins with the work of Gericault and Delacroix and extends down to the Modernist drawings and prints of such men as Matisse and Picasso.

An Exhibition from Germany

A collection of paintings, wood carvings, antiques, toys, embroideries and laces has been sent from Germany for exhibition and sale in New York for the benefit of German children. The works have been arranged by the German-American Society and placed on exhibition at Turn Hall, Eighty-fifth street and Lexington avenue, where it will continue through May 24.

A number of the art objects have been donated by members of the former royal family, and many come from the palace of King Leopold II. A number of carved wood figures depicting the scene of the birth of the Saviour in Bethlehem is an offering from a palace of the former Kaiser. The embroideries and many homely useful articles were made by the children of Munich. A painting by Prince Hermine V. Pruschen, a gift to King Ludwig II, is one of the chief attractions.

There are paintings by Hugo von Habermann, Paul Weber, Professor Raabe, Walter Giffen, Franz Stuck and Walter Tirlle, and there is an early painting by George Inness, donated by the Heinemann Gallery in Munich.

Cotter Heads Western Art Body

PEORIA, ILL.—The Western Arts Association, in session here, elected Carl T. Cotter, Toledo, O., president; Miss Mabel Williams, Oak Park, Ill., vice-president, and Miss Frances Mason, Boone, Iowa, auditor. The 1922 convention will be held in Cincinnati.

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CLEVELAND IS JOLTED BY MODERNISTIC ART

Bellows, Elliott and Brown, as Jury, Reject Old Fashioned Works and the City Is Puzzled by Annual Display

CLEVELAND.—Strong colors and modernistic treatment characterize the oils and water colors shown in the third annual exhibition of Cleveland artists and craftsmen now filling several galleries at the Museum of Art.

Many of the older artists whose pictures are well hung each year in New York, Philadelphia and Chicago, have been surprised by rejections. Visitors, who throng the museum by the thousands, looked with bewilderment at the ultra-modern paintings, trying to see something to admire in strange hued landscapes and portraits whose ghastly greens and purples suggest decomposition, and go away murmur-

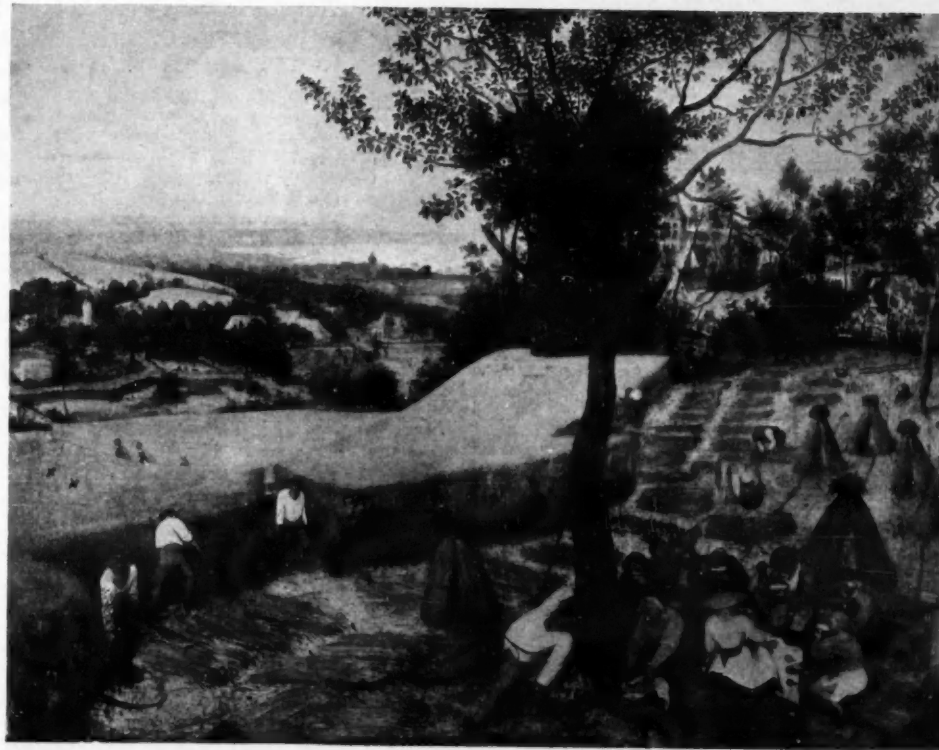
Studio Gossip

Jaime E. Carret and John Westerberg have arranged to hold a "two man" exhibition at the Babcock Galleries next March, the former showing his landscapes and figure pieces in oil and the latter a group of landscape impressions in pastel.

Sophie Brannan recently sold an important landscape to E. H. Harper. She has gone to Easthampton, L.I., where she will paint during the summer.

Frank Townsend Hutchens has just completed three portraits in Toledo. He painted Lawrence and Peggy, the young children of Mr. and Mrs. Henry L. Thompson, at their beautiful home on the Maumee River. The other sitter was Miss Eleanor Miniger, daughter of Mr. and Mrs. C. O. Miniger. Mr. Hutchens has returned to his summer home at Silvermine, Conn.

Alfred Hutty, of New York, who has been instructor at the Charleston (S.C.) Art School



"THE HARVESTERS"

Courtesy of the Metropolitan Museum of Art.

By PIETER BRUEGEL THE ELDER

ing that "they supposed they aren't educated up to those things."

The jury of selection and award was composed of George Bellows of New York, Huger Elliot of Philadelphia, and Harold H. Brown of Indianapolis.

Prize awards this year are as follows: Landscape oil—First prize, Henry G. Keller, "Taos, New Mexico"; second, Frank N. Wilcox, "Gates Mill, Ohio"; honorable mention, L. R. Jones, "Late Afternoon Near Rocky River," and Thomas Clouge, "The Valley Farm."

Industrial oil—First, Frank N. Wilcox, "Fish Tug on Lake Erie."

Miscellaneous oil—First, Henry G. Keller, "Natives of Jalpa, New Mexico."

Oil portrait—First, Clyde Prettyman; second, Clara McLean.

Sculpture—First, Joseph C. Motto; second, Conrad Dressler.

Water color—First, Charles E. Burchfield; second, Henry G. Keller; third, Cal Luce.

The exhibition will continue through May. —J. C. G.

Patterson Knows the Sea

In selecting the Schultheis Galleries, No. 142 Fulton street, for the display of his recent marines, C. R. Patterson made a wise choice, for in that district the best reaches yachtsmen, ocean travelers and seamen, and the exhibition therefore is seldom without visitors. Particularly do the paintings interest seamen, who are attracted to the correctness of detail that distinguishes every subject. The artist long followed the sea and he well knows the proper pitch of a boat, the turn of a wave, the correctness of sails, block and tackle. Moreover, he renders his themes with evident love.

There is movement and action in "Gloucester Fishermen." "Returning Home from the Banks" is a strong work with a Winslow Homer quality. "Running the Easting Down," with a forceful current upon which a boat is racing, is convincing; and "Journey's End," showing a four-masted schooner, in square rigging, has truth and charm.

Alice Worthington Ball, the Baltimore painter, will spend the Summer working in Quebec.

for the last two Winters, is exhibiting his paintings, drawings and etchings at the Arts Club, Washington, D.C., by special invitation of the club.

Neysa McMein, who has painted portraits of numerous notables in Washington and who made portrait drawings of the various Presidential candidates prior to the election last November, has recently completed a presentment of President Harding. The work was done while the President went about his duties in the White House, and is the first portrait painted of him since his election.

Jane Peterson has just completed a three-quarter-length seated portrait of Mrs. Florence Bonnell. The sitter wears a black velvet gown and carries a green feather fan. Placed against a soft gray background, the color scheme is decidedly harmonious. Miss Peterson will leave her Sherwood studio in a few weeks for Newport, where she will paint some noted gardens, after which she will go to Gloucester until the autumn.

At the recent exhibition held at the Rochester Art Club, Henry C. Maine's painting, "Looking West from Dunn's Point, Lake Ontario," was sold to Colonel Samuel P. Moulthrop.

Katherine L. Farrell of Philadelphia is showing thirty-four out-door pictures at the Morgan Galleries, Peoria, Ill. The works have been well received, the public taking decided interest in the subjects she has rendered in a broad, convincing manner.

Eben F. Comins' portrait of Captain Lester S. Wass, of the U. S. Marine Corps, who was killed in action in the battle of Belleau Wood, which received favorable comment when shown at the Boston Arts Club's recent exhibition, has been presented by the artist to the American Legion Post of Gloucester, Mass., and will be unveiled on the Fourth of July.

At her Rodin studio Content Johnson recently sold two important canvases, a land-

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scape and a genre, to Mrs. L. Baxter. One of her earlier landscapes has been purchased by Mrs. Augustin D. Brixey.

At a recent meeting of the New York Water Color Club it was proposed to hold a joint exhibition of that body and the American Water Color Society next season. It is the hope of many members of both associations to combine the two permanently, and give more important exhibitions, if fewer in number.

Guy C. Wiggins recently returned to his studio, Lyme, Conn., from Chicago, where he held a successful exhibition of landscapes and where he sold several of the most important.

Max Bohm returned late in April from London, where he has been engaged for several months past in painting a church decoration. He plans to go to his summer home and studio at Provincetown, Mass., this month.

J. Phillip Schmand recently purchased a ninety acre farm at North Lyme, Conn., where he is building a studio. He expects to leave his studio in the Hotel des Artistes this month and will paint out-of-door subjects until the Autumn.

Julius Kolshoven will leave his Sherwood studio within a few weeks for Taos, N.M., where he will paint Indian subjects through the Summer, returning to New York in the late Fall.

Clara Barrett-Strait has given up her studio at 164 West Sixty-sixth street and has gone to Lancaster, S.C., where she will remain until the late Summer painting portraits.

Charles C. Curran and his family will sail for Italy in early June where they will remain for some months. They will visit Paris before returning to New York in the late Autumn.

Mrs. Donald C. Malcom, who as Thalia Millett established the gallery at No. 114 East Sixty-sixth street known as Mrs. Malcom's Gallery, has been abroad on her honeymoon for several months. She will return to New York this month.

Mr. Henry McBride, art critic of the New York Herald, will sail for Europe on May 28 on board the Ryndam.

E. M. Ward has left his studio at No. 51 West Tenth street for his summer home at Kingston, N.Y., where he will spend the season painting.

Douglas Duer, whose studio is at No. 51 West Tenth street, is spending a few weeks in Wilmington, Del.

Miss Edna Browning Ruby, of Lafayette, Ind., formerly teacher of design in the John Herron Art Institute, Indianapolis, has achieved a notable distinction in her designs for the windows in the West Washington Street M. E. Church, Indianapolis, which have just been completed. The work includes twelve large memorial windows with figure medallions, nine small windows with medallions, and a number of smaller windows without figure groups. Miss Ruby designed the windows for a number of other churches in Indiana cities and for the community building in Frankfort.

Melita Blume left her studio, No. 18 West 75th street, last week for her country home at Brookhaven, L.I., where she will paint until the late autumn.

Gustave Wiegand will leave New York on May 15 for his summer studio at Lake Sunapee, N.H. His large canvas "Blue Mountain Lake" was recently sold to the governor of Oklahoma.

The Woman's Club in Terre Haute, Ind., recently heard a talk on the art of Janet Scudder, now in Paris, by Miss Helen Taylor. Eighteen lantern slides were used to show some of the artists' most important sculptures. Miss Scudder is a native of Terre Haute and Miss Taylor, a life long friend, told many interesting circumstances concerning the art career of the now famous sculptor.

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ART IN THE CABINET

THE AMERICAN ART NEWS would like to know what its readers think of the proposal to create a Department of the Fine Arts in the American government, whose head shall have a seat in the President's Cabinet. It would like to have an expression of opinion from as many different sources as possible. These expressions will be printed in the form of a symposium on the subject.

There are two sides to every question, and there seems to be decidedly two sides to this one.

When the subject is first broached the person who loves art naturally feels that a cabinet post would be a good thing, and is apt to feel enthused over the proposal. Sober second thought sometimes reverses this opinion and leads to a contrary stand.

Those who favor the plan point to many results that would undoubtedly accrue and that would undeniably be salutary. First, the creation of a cabinet post of art would give a dignity to the aesthetic movement in America that could not fail to be a powerful agent of propaganda. Then, by various ways, a Department of the Fine Arts could aid and encourage the development of industrial art, which many now recognize as a potent factor in American trade ascendancy. Again, it could do many things to make conditions of livelihood easier for artists. Finally, by means of exhibitions and aid to museums it could accelerate the acquaintance of the people with things beautiful.

On the other hand, it is argued that such a fathering by the Federal government would result in the institutionalizing of American art—in an ossification that would do much to stultify originality. Opponents of the plan to put art in the cabinet point to France as an example, where governmental fostering has resulted in the invention of the term of opprobrium, "official art," which expresses about all of contempt that can be put in words. It is synonymous with hopeless conventionalism and utter absence of inspiration and originality. "Official art" describes the kind of pictures the government buys for the provincial museums and even for the Luxembourg—to encourage "art and artists." It is hatred of "official art" more than anything else that has made of Paris a hotbed of art revolution and a birthplace of "isms."

Several English newspapers, including the *Manchester Guardian*, commenting on THE AMERICAN ART NEWS's first account of the movement to create an art post in the American cabinet, express themselves dubiously. The *Guardian* points to the French example and says England prefers to wait and watch the American experiment.

President Harding has asked that artists who favor the plan draw up their representations for him to consider. The proposal is

fraught with good or ill—or both. What do the readers of THE AMERICAN ART NEWS think?

INFORMATION WANTED!

A great deal of confusion, trouble and misunderstanding would be spared both to artist and art dealer if, when arranging exhibitions or consigning works for private sale, the former would give proper information to those in charge of the gallery. If he would print his name plainly on a label, give his address and telephone number, the title of his picture and its price, it most certainly would redound to the advantage of everybody, including the prospective buyer.

Often pictures are sent to dealers without titles, and sometimes even without the name of the artist. This serious fault, whether attributable to lack of business ability or to mere artistic temperament, needs to be overcome. At least, this is what some of the dealers have asked THE AMERICAN ART NEWS to say—and say emphatically.

The Making of a Criminal

By R. V. Lucas in the LONDON PUNCH

Once upon a time a lover of painting went to the National Gallery to loiter lazily through the rooms, and, since he is never happy when walking unless he has his walking-stick in his hand, he was furious when an official forced him to surrender this comfort and prop.

He did all that was humanly possible to prove to the attendant that he was not the kind of person who injures works of art, but in vain; he had to exchange his trusty ashplant for a metal disc with a number on it, and it took quite a long while for the Old Masters to charm him back into a good temper.

The next day he visited the National Gallery again, gave up his walking-stick without a murmur, and then proceeded, by way of protest, to crack the glass of one of the pictures with a little hammer which he had brought in his pocket for that purpose.

"If you'd left me my walking-stick this would never have happened," he remarked, as the police led him away.

Print-Collectors Quarterly Out

Again After War-Time Lapse

The *Print-Collectors Quarterly*, founded in 1911, and which suspended publication "for the duration of the war" after seven volumes had appeared, is back again in its old guise. The first number of Volume VIII bears the date of April, and the imprint of J. M. Dent & Sons, Ltd., of London. The editor is Campbell Dodgson, and the American editor Fitzroy Carrington.

Beautifully printed, on fine paper, the new number carries forty-five reproductions to accompany four articles—"The Etchings of J.-L. Forain," by Mr. Dodgson; "The Etchings of G. B. Tiepolo," by A. M. Hind; "Fresh Light on Alex. Cozens," by A. P. Oppé, and "The Etchings of E. S. Lumsden," by Malcolm C. Salaman.

Portland Will Provide Building

for Franklin Simmons Statuary

PORTLAND, MAINE.—The collection of statuary by the late Franklin Simmons, old-time American sculptor, which was left to his home city of Portland, together with a memorial fund, will be turned over to the Portland Society of Art, which will provide a permanent building. The society will set aside \$25,000 of the fund as a perpetual trust, for maintenance, and will use the rest of the money for purchasing or erecting a building.

Franklin Simmons, who was born in Webster, Me., in 1839, was the author of many historical American monuments and statues. He passed the declining years of his life in Italy.

Obituary

HENRY SCHMITT

Henry Schmitt, who came to this country in 1884 from Germany, where he was born, died in Buffalo on May 1. He was a member of the faculty of Canisius College, of that city, where he had his studio and where he modeled the groups that decorate the entrance to the college. Much of his most important work was done for Catholic churches throughout the country.

Works of note that bear testimony to his talents include the lintel for the entrance to the Marine Trust Company at Buffalo, and stations of the cross and statues for the churches of St. Ann, St. Louis, St. Michael, St. Girard and St. Stanislaus in Buffalo. The representation of the Last Supper on the high altar of St. Stanislaus in Cleveland is one of the artist's most noted works.

HERMAN DEIGENDISCH

Herman Deigendisch, of Philadelphia, died suddenly on May 9 at his summer home at Southampton, Pa., at the age of sixty-two. He was a portrait painter, and was instructor for many years at the School of Industrial Art in Philadelphia. Mr. Deigendisch was one of the original group which formed the old Art Students' League in Philadelphia, and was a co-worker with Messrs. Rosenthal, Van Ittersson and West.

PAINT EACH OTHER LIKE ART GLADIATORS

C. W. Hawthorne and Wayman Adams
"Form Ring" in Indianapolis and Execute Portraits as Students Look On

INDIANAPOLIS.—When Charles W. Hawthorne of New York, last week painted the Wayman Adams "initiation portrait" for the National Academy, in order that the Hoosier artist might be posed at work, it was arranged that each artist should paint the other, working simultaneously. They worked in one of the class rooms of the Herron Art Institute, and the art students, together with local artists, were permitted to be present.

The demonstration was of unusual interest, in that each artist's method was so different. In a few quick brush strokes, Mr. Adams outlined the head and face and drew the features, so that, within a few minutes, a characteristic sketch of Mr. Hawthorne appeared.

Hawthorne's method was to place spots of color on his canvas, working with them to build up the planes of the face, and it was not until near the close of the second day's work period that those who watched could see anything that indicated "the features."

After painting two afternoons, which meant about four hours of actual time, Mr. Hawthorne signed his name in the upper left hand corner of his canvas, and Mr. Adams threw down his brush without signing, as he considered his work only a "play" picture.

The Hawthorne portrait of Adams is delightful for the freshness and beauty of its color and for its spontaneity of feeling.

Southwest Not Enthused Over

Extremism, Says Museum Head

That the art lovers of the Southwest are showing a preference for extremist art is denied by Mr. Ralph E. Twitchell, director of the Museum of New Mexico, who asks THE AMERICAN ART NEWS to set the rest of the country right on the subject. He explains how the impression got abroad.

"The art galleries of the Museum of New Mexico," writes Mr. Twitchell, "have been dedicated to the ideal of the greatest possible freedom of expression—open to all schools and giving space both to the beginner, the experimenter and to the artist of acknowledged reputation, all on an equal footing."

"This situation has been taken advantage of by a few Extremists with a view to the exploiting of so-called Modernism and the discouragement of the work of more conservative artists, and the situation thus created has caused a great deal of dissatisfaction among the art-loving public."

"This dissatisfaction reached such a point recently that the curator was informed that unless our Museum art galleries gave more space to normal art, as popularly understood, there might be difficulty in securing the usual appropriation from our state legislature now in session."

"Responding to this suggestion—almost a demand—the curator arranged a loan exhibit, which, during its period, largely displaced the work of the Extremists and was tremendously enjoyed by the public, which visited the galleries in increased numbers."

"If the exhibit of extreme Modernism, with which we have been afflicted, has achieved success, as evidenced by sales of pictures, it must have occurred elsewhere, for very few of the art-loving public in this vicinity give it any serious consideration, and the sales have been so small as to be entirely negligible."

"There should be no possible misunderstanding as to the position of our board of regents and our director in this important matter. Ours is a policy of a fair field and no favor, and this liberal policy should not be misinterpreted nor misstated."

Fresno, Cal.

A large exhibition of paintings and etchings was held at the Parlor Lecture Club, under the auspices of the Delphian societies. Lee F. Randolph, of the California School of Fine Arts, arranged the exhibit and delivered a lecture.

Fresnans were especially interested in the canvases done by local people. Mrs. Jessie Frances Short displayed only one canvas, "The Country Road," but it was among the most admired. It showed hills and valleys, almost entirely in shades of green.

Maynard Dixon, who lived in Fresno many years ago, had a large canvas called "Red Rock and Rain." Gotardo Piazzoni exhibited a number of small pictures. The influence of the Japanese was shown clearly in a painting by K. Matsubara, "A Spring Morning."

Both Spencer Macky, head of the California School of Fine Arts, and his wife, Constance Macky, had pictures on display.

Des Moines

The Des Moines Association of Fine Arts has purchased for its permanent collection "Where Peace Abides" by William Wendt and "Christ Walking on the Water" by Henry O. Tanner.

During the months of June and July an exhibition of the work of Hayley Lever, including many large canvases and a number of etchings, will be shown in the association's gallery at the city library.

NEW WORKS ACQUIRED BY DETROIT MUSEUM

Additions Include a Raeburn Portrait and Paintings by Le Sidaner, Simon, Cottet, Pissarro, Menard and Martin

DETROIT.—The Detroit Institute of Arts has recently acquired many interesting works, in addition to the splendid example of Sir Henry Raeburn, "Portrait of Hon. David Erskine," whose purchase was announced some time ago.

At the last meeting of the Arts Commission a painting, "The Tea Table," by Le Sidaner, one of a group by this noted French artist now at the International exhibition at Carnegie Institute, was purchased for the permanent collection. The picture will be added to the group of paintings by French artists recently purchased in France by Albert Kahn, Commissioner, which have just arrived and which include an oil and water color by Lucien Simon, and oils by Cottet, Pissarro, Menard and Henri Martin.

At the same meeting, a water color entitled "Path of Gold" by Gifford Beal was acquired for the permanent collection, as was also a group of etchings recommended by Fitzroy Carrington, honorary curator, including prints by such artists as Bracquemond, Andrew Geddes, Gravesande, Jacquemart, Rajon, Daubigny, Seymour Haden, Jacque, Appian, Corot, Fortuny, Lalanne and Whistler.

Clyde H. Burroughs, the curator, reported that the council of the National Academy of Design had presented to the institute a painting, "The Flower Girl," by Helen M. Turner, which was awarded the Altman prize in the last exhibition at the academy. This picture was purchased from the income of the Henry W. Ranger Fund and assigned to Detroit.

Two etchings entitled "The Tow Path" and "Egham Lock," by Haden, are a gift from the president, Ralph H. Booth.

Mr. Burroughs was granted a two months' leave of absence for travel and study in the galleries of Europe.

The subject of the Raeburn portrait, Henry David Erskine, a member of one of the most ancient families of Scotland, is portrayed as a youth of 22, in 1805, it not being until 1829 that he became twelfth Earl of Buchan.

The portrait shows the young Scot, with frank countenance and well formed features, inspiring in youthful ideality, standing out from a plain dark background. The fine head, crowned by a mass of wilful curls, furnishes Raeburn an opportunity to evidence his pleasure in the "broad square touch." The youth is attired in a black tight-fitting coat and dark trousers, while a garment of greyed plum color hangs gracefully and naturally from the shoulders. The nuances of color particularly distinguish the picture.

Dallas, Texas

The Dallas Women's Forum's tenth annual exhibition of the work of Texan artists was composed of more than a hundred paintings and etchings. It was held under the direction of Mrs. Y. B. Dowell.

The exhibit brought to the city some of the finest work that has ever been done by native artists. The subjects of most of the paintings were typically Texan.

The work of Boyer Gonzales, Galveston artist, formed the most considerable part of the exhibition. Most of the subjects were marine, sketched in the territory along the Gulf or in the bays of South Texas.

A feature was a memorial display of the works of Hale Bolton, young Dallas artist, with whose passing Texas lost one of her most promising geniuses.

Of the other local artists, E. G. Eisenlohr was represented by a series of oils done in New Mexico last summer, filled with Western atmosphere and action. Frank Reaugh, Dallas portrayer of Western landscapes and cattle scenes, showed canvases typical of his style, particularly attractive for their coloring, golds and browns.

Among other Texas artists represented are Frank Klepper of McKinney, winner of a gold medal at the exhibition last year; Mrs. Harry B. Mummert (Sallie Blythe Ramsey) of Fort Worth; Mrs. E. Richardson Cherry of Houston, with two water colors, "At the Tevo Pottery" and "In the Stable Yard," and E. Strahm of Dallas, recently of San Antonio.

A notable loan exhibition of paintings by Julian Onderdonk, San Antonio artist, was given in the French room of the Neiman-Marcus Company. The subjects shown were confined exclusively to "Blue Bonnets," the state flower of Texas.

Binghamton, N. Y.

The Binghamton Society of Fine Arts and Crafts held a loan exhibition in the art gallery of the public library of works lent by local collectors. The display was largely attended.

"Few people realized the extent to which art appreciation and connoisseurship had quietly penetrated Binghamton," observed *The Press*. "Much work by artists of world-wide fame was on display."

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CLEVELAND

The sixteenth annual meeting of the American Association of Museums will be held here May 23-26, in the museum.

The School of Art will hold its commencement exercises at the museum the week of June 3. An unique feature will be a pageant representing the arts of the different nations and their contributions to the art of America. The seventeen graduates of the school will represent the nations, dressed in costumes of their own designing.

The same week, a costume display representing a century of design will be held at the School of Art under direction of H. S. Stratton, former director of the School of Industrial Arts of the Pennsylvania Academy.

Hermann N. Matzen, head of the sculpture department of the school, has gone to spend two or three months in France, Belgium, Scandinavia and England, visiting arts and crafts schools, workshops and galleries.

Frederick C. Gottwald, also one of the faculty and one of Cleveland's best known landscapists, sailed with Mrs. Gottwald for a year's vacation abroad, most of which will be spent in Italy.

Baltimore

Alen Bement, director of the Maryland Institute, is seeking a location in a mountainous district, either near Westminster or in the Blue Ridge Mountains, for the summer school of the institute. Last year the first outdoor summer school was held at Ocean City, Md., and was a success.

Mlle. Germaine Tailleux de Lambrey, who exhibited recently at the Charcoal Club and at the exhibition of the Baltimore Water Color Club, has returned to France, leaving a number of her pleasing water-color flower studies at the Vogt and Holme Galleries.

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BOSTON

The annual Spring exhibition at the Guild of Boston Artists, which will last through the early summer, affords an excellent opportunity to review the achievements of its members during the season past. While the guild does not include, by any means, all the ablest painters of the city, it has enough capable artists so that a fairly accurate judgment can be formed as to the present standard and quality of Boston art.

This standard continues to be, as in the past, safe and sane. One can not find a single ultra-modern canvas among the hundred odd paintings. They are, in a word, the acme of conservatism.

Eclipsing all previous performances in this line and all other canvases in the gallery, is the still life by Frank W. Benson. This painting is a simple arrangement consisting merely of a glass jar filled with fruit and a couple of vases set on a cloth-covered table against a silver colored Japanese screen as a background. It has that inimitable luscious Benson quality, obtained in part by the artist's keen sense of the proper relation of colors. It has not the so-called punch to attract to it undue attention; rather by more gentle and refined methods does it distinguish itself from the neighboring canvases.

Other paintings that will attract the visitors are: Aldro Hibbard's large Belmont winter landscape, a successfully worked out problem in selection and elimination; a fine portrait group of children by Marie Danforth Page, full of human interest and good painting; a characteristic Woodbury marine, showing a lone lobster fisherman guiding his power boat through the stormy waves; a charming portrait of a school girl by Richard Andrew, technically well done; an interesting figure group by Gertrude Fiske, introducing her familiar model in the plaid dress; a nude by Howard Smith; a genre picture, called "The Tailor Shop," by Rosamond Smith; landscapes by William J. Kaula, George L. Noyes and Lillian Westcott Hale, and a portrait by Leslie Thompson in his usual sombre color scheme.

At the Vose Gallery are landscapes by Henry Hammond Ahl. Painting intensively on the North Shore, Mr. Ahl has for years been doing two quite different kinds of work—tonal studio pictures intended to convey a mood or a general impression, and descriptive, naturalistic outdoor studies. The one occupation, of course, if sincerely pursued, helps the other.

The richness of the foregrounds in Mr. Ahl's descriptive landscapes is particularly impressive. They are given their full intensity and not used simply as an understated passage to carry the eye out to the stronger middle distance and distance. The gloriousness of New England spring—some springs—is well felt in "Budding Spring," and "Apple Blossom Time." The quest of gleam and glow carries Mr. Ahl into the realm of dramatic effects in such works as "The Poetry of Evening," "Golden Glow" and "Sunset Glow."

During May, F. M. Lamb is showing at his temporary studio, 28 St. Botolph street, a room of landscapes covering a considerable number of years.

Charles J. Connick exhibited at his studio a chancel window and large rose window recently, designed for All Saints Church, Peterboro, N.H.

The Fogg Art Museum, Cambridge, is showing through June 5, an important loan exhibition of prints by Camille Pissarro, Edgar Degas and J. L. Forain. These are from the collection of Charles B. Eddy.

Washington, D. C.

An exceedingly attractive little exhibition of water colors by Miss Lesley Jackson is on view in the new Garber Galleries, 1210 18th street. The collection comprises forty-four pictures, the majority of which were painted during Miss Jackson's recent sojourn in Japan.

Miss Mary S. Riley is holding an exhibition of her paintings at the Washington Arts Club. They comprise charming transcriptions of bits at Gloucester, in New York and in the vicinity of Washington, crisply painted, fresh in color and sincere in treatment.

The Corcoran Gallery has received as a loan from Mr. and Mrs. Breckenridge Long a group of interesting modern paintings, comprising landscapes by Inness, Corot, Sargent, early American portraits by Sully and Jarvis, and a figure painting of children on the seashore, by Blommers.

PHILADELPHIA

Many persons prominent in the local art world were observed at the opening of the twenty-second annual exhibition of the Graphic Sketch Club. There are eighty-three paintings and twenty-seven pieces of sculpture by students and former students in the show, which will continue until June 5. In the latter class were quite a number of exhibitors whose work is well known in the leading shows. Taken altogether the combination is a very impressive demonstration of the success of the founders of the club in bringing art to the people and fostering talent among them. Noticeable among the portraits was "Violetta" a highly elaborated work by Lazar Raditz; another of "A Boy" by Robert Susan and of "A Lady" by David Finkelgreen. Especially good were several landscapes of Paulette van Roekens, such as "The Duck Pond" and "The Old Pawn Shop." Luigi Spizzirri exhibited a very attractive canvas, "Life and Antique," and Nicholas Romano several paintings and sculptures of merit. Aurelius Renzetti, Albin Polasek and Luigi Marafi, all well known professionals, were represented.

The first prize for student work was awarded to William Schulhoff's landscape "The Old Porch." Acquired for the permanent collection in the club galleries, of works of former students that have figured in the leading annuals, is Robert Susan's remarkable portrait of "The Connoisseur," winner of the Fellowship prize at the Pennsylvania Academy this year.

"Sculptured work," so styled by the artist, Mrs. Clare Sheridan, is on view at the Art Alliance until June 1. There are portraits, busts of persons distinguished in the political life of Great Britain and of prominent characters of Soviet Russia.

In addition to the members of the teaching staff of the Pennsylvania Academy who will give instruction at the Chester Springs Summer School in the technique of landscape painting, the study of sculpture in the open air will be taken up by Albert Laessle, well known from his interpretations of animal life. The general management of the school will continue under D. Roy Miller.

Under the very alluring title of "Bal des Odalisques," the annual spring ball of the Academy Fellowship will be given in the lecture room at the Academy on Wednesday, May 25.

Five minute addresses by Messrs. John D. McIlhenny, president of the board of trustees of the Pennsylvania Museum and School of Industrial Art; Eli K. Price, chairman of the Committee on Instruction; Langdon Warner, director of the museum, and Huger Elliott, principal of the school, will be delivered at the school on May 26, at noon, with the object of setting before the invited guests the aims and purposes of the institution. There will be a buffet luncheon, inspection of the students' work, and a visit to the museum in Fairmount Park.

—Eugene Castello.

Buffalo

The Buffalo Society of Artists at its annual meeting elected the following officers:

President, Bernard V. Carpenter; vice-president, Evelyn Rumsey; treasurer and financial secretary, John Rummell; recording secretary; Mrs. Robert Fulton; secretary, Mrs. Cleveland K. Horton; council, Florence Bach, Arletta Lothrop, Mildren Green, Mrs. Isabel Schneider, R. R. McGeorge; selection committee, Mrs. Cornelia Sage Quinton, Otto H. Schneider, Howard Beach, Ellen Wheeler Chase and Evelyn Rumsey; hanging committee, Grace Milson, Frances Folsom, Ethelyn Pratt Cobb, Jessie L. Ford; catalogue and publicity, Harry M. Marsales, Arthur Kowalski, Bessie Bellanca.

Richmond, Ind.

William Dudley Foulke, publicist and author, was elected president of the Richmond Art Association at its annual meeting. John Elwood Bundy, well-known landscape painter, a resident in Richmond, was made honorary president. The other officers remain the same.

The election was preceded by a dinner at which Mr. Foulke, who has just returned from a year's stay in Italy at his villa on Lake Laguna, in an address on modern American and European art, gave Americans the precedence in landscape painting and praised American sculpture and architecture —E. G. W.

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LONDON LETTER

May 12, 1921.

For once the International Society is making a valiant effort to live up to its name. At its Spring exhibition at the Grafton Galleries, some of the most striking work hails from France, while America is perhaps better represented than on any previous occasion.

The Manet portrait of M. Antonin Proust is a sound and solid bit of painting that makes no attempt at mere bravura, but by its excellence of style attains a goal at which all the essentials of portraiture are fulfilled. The Orpen portrait of Clemenceau strikes one in comparison as being inharmonious and as having attained a certain realism only at the expense of depth and dignity. It is the face, not of a man who is regarding grave issues, but of one who has just witnessed a nasty motor accident! One guesses the idea at the back of the treatment but feels that it has scarcely been realized.

Among the American canvases is one by George Bellows of "The Porch," a graceful composition; also an admirable pastel by Mary Cassatt and a brilliantly painted portrait in oil by Cecilia Beaux.

Among the most arresting things in the show are a couple of heads carved in wood by a Russian sculptor, Loutcharsky, whose work in this medium possesses qualities far beyond the average. Sculpture in wood appears to be a branch of art peculiarly adapted to the Slavonic temperament, for I know of no artist of other nationality who can express with equal force the ideas which are so ably conveyed by such men as Loutcharsky, Mestrovic, and others.

Sir William Orpen's portrait of the Chef of the Hotel Chatham, Paris, of which in my letter on the Royal Academy I wrote as "the picture of the year," has been purchased by the trustees on behalf of the Chantrey Bequest.

America was represented at Christie's at the sale of the Morgan Williams armor from St. Donat's Castle, by Mr. Bashford Dean of the Metropolitan Museum, who bought largely. He did not, however, acquire the XV Century "Bastard" sword of Italian workmanship, which at one time was one of the gems of the Lonsborough collection, nor the colossal suit of armor by Koloman Kolman of early XVI Century origin, for both these items fell to Messrs. Duveen, the one at £3,097, and the other at £4,830. Many other interesting pieces fell to the same firm and it is not unlikely that New York will have an opportunity before long of examining these for itself, for it is anticipated that their ultimate home is to be the States.

At Sotheby's the First Folio Shakespeare of the Clifford sale gave no indication of any slump in prices, for it soared as high as £4,200, at which remarkable figure it fell to Messrs.

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Quaritch. The beautiful condition of the volume and the fact that it contains intact the Droeshout portrait and dedication leaf are no doubt responsible for the enthusiasm displayed for it in the sale room. It is interesting to note that in the course of a century the market value of the work has practically quadrupled.

Collectors of Miltonian first editions and Shakespeare's folios will be interested in the sale which is to take place at Sotheby's at the end of this month of the library of the late Sir John Arthur Brooke, which, in addition to items of this description, contains a Caxton and Spenser's "Amoretti and Epithalamion" in the first edition.

—L. G. S.

Indianapolis

An exhibition will open in the Herron Art Institute next week of lithographs by Howard Leigh, a native Indian, picturing war-torn cathedrals and buildings in Rheims, Saint Quentin, Soissons, Verdun, Chateau Thierry and Rouen.

Wayman Adams has been spending several weeks at his Indianapolis studio. Unusual interest centers about his group portrait of the local artists widely known as "the Hoosier Group." This comprises J. Ottis Adams, William Forsyth, Otto Stark and T. C. Steele. These painters have for many years been members of the local art jury. The pose is that of considering a canvas, hence the title of the picture, "The Doubtful Canvas."

A splendid group of small paintings of Brown county landscapes, cabins and figure compositions by Adolph Shulz and Ada Walter Shulz are hanging in the gallery of the Women's Department Club. Mrs. Shulz recently talked before the art department of the club on the Brown county colony. Mr. Shulz was the pioneer in discovering the artistic atmosphere in this charming locality.

Dudley Craft Watson, director of the Milwaukee Art Museum, addressed the Indianapolis Woman's Rotary Club recently, and told of plans for Milwaukee's War Memorial Museum.

Miss Olive Rush, who has been living in Santa Fe since last July, having bought an old Spanish dwelling on Canyon Road, is in Indianapolis to execute a commission for mural decoration in a public building. Miss Rush recently painted child portraits in Scranton and Johnstown, Pa., and held an exhibition of her pictures in the latter place.

At a recent art exhibition in Lafayette, which included canvases from this spring's annual display of Indiana artists in the Herron Museum, three paintings by talented students in the Herron Art School were sold—"Oxen Ploughing," by Ralph M. Britt, and "Woman and Cows" and "Hackberry Tree" by Clement Trucksess.

—L. E. M.

Kansas City, Mo.

An exhibition of oil paintings and sketches by Gaston La Touche was opened with a private view by the members of the Kansas City Art Institute. Virgil Barker, director of the Institute, in a brief lecture discussed the pictures and the life of La Touche.

PARIS LETTER

May 12, 1921.

Many Americans are still faithful to the old Salon, although in general they are more at home at the "Nationale." I have not as yet had time to go into the American exhibit in detail (there are two thousand pictures), but I have found such doyens as Mr. Ridgway Knight and Mr. F. A. Bridgman, the one true to his Barbizon manner and the other to his Orientalism. Besides his genre picture, "Curiosité," Mr. Knight shows a portrait of his grandson. Mr. Bridgman has painted at Algiers and at Blidah. Many a more "modern" painter has followed in the track of Mr. Bridgman since the time years ago when he was practically alone to pitch his easel in the sun of North Africa.

An important portrait is that of Mr. Hugh Campbell Wallace, the American Ambassador here, who has been painted in expert fashion by Mr. Manuel Barthold. One usually expects a notoriety from the Marquise de Wentworth, but this year she has been enticed by a fascinating child, and who is only a celebrity twice removed, being the granddaughter of the French statesman, M. Ribot.

Other American participants at this "mammoth" show are Albert Gihon, Henry O. Tanner, Anna E. Klumpke, Lucy S. Bower, William S. Davenport, Parke C. Dougherty, Bertha Phillips and George Howland.

One or two little scandals in connection with the operation of juries at picture exhibitions have been coming out again. *C'est la saison.* And reminded by these, a contemporary recalls the story about Constable, who, while taking part in an eliminating process at the Royal Academy, watched his colleagues sneer at and throw out one of his pictures which he had sent in unsigned to play a trick on them. When he told them who it was by, they were profuse in apologies and asked that it be brought back, but Constable stood firm and chose, he said, to submit to their original and august decision.

The exhibition of Ingres works, held under the auspices of the Association Franco-Américaine at the Chambre Syndicale de la Curiosité et des Beaux Arts, 18 rue de la Ville Lévêque, Paris, for the benefit of the mutilated in the face from the war, was inaugurated on May 6 and will remain open until June 5. It comprises two hundred and thirty-four examples of painting, drawing and etching by Ingres, his famous violin, and a portrait by J. Alaux of Ingres and Mme. Ingres in their home at Rome.

Rose O'Neill has left Paris for the island of Capri in Italy for a rest after her wonderful exhibition of a hundred and more drawings at the Galerie Devambez, which made a sensation among the critics and many artists for their originality of inspiration and masterliness of execution. Rose O'Neill will be in the States very shortly.

Mr. and Mrs. Gardner Hale, who were in Italy recently, have left for the States.

Mr. Carol Kelly has returned to Paris and is at his studio in the rue de Fleurus.

—M. C.

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MODERNIST WORKS SOLD AT AUCTION

Crowd Fills Anderson Sales Room to Overflowing at First Dispersal of Its Kind in the United States

For the first time in the history of American art, the works of an American modernist were offered for sale by auction last Tuesday night at the Anderson Galleries, when 117 paintings and pastels by Marsden Hartley were sold for \$4,913.50. Earlier in the evening 75 works by James N. Rosenberg, who is not a modernist, were dispersed for \$1,046.

The large auction room was filled to overflowing, and the occasion seemed more social than commercial. The bidding was lively and it seemed as if nearly everybody bought one or more pictures.

A partial report of the Hartley sale:

| | |
|--|----------|
| 22—"Desertion, Maine": Daniel Gallery.. | \$120.00 |
| 27—"Still Life" (oil): Paul Rosenfeld.... | 100.00 |
| 29A—"Still Life": Miss Florence Stehlem. | 100.00 |
| 48A—"Autumn—Lake and Hills—Maine": O. G. Sterner | 200.00 |
| 48B—"Storm Clouds—Maine": O. G. Sterner | 200.00 |
| 56—"Movement, Bermuda": A. C. Barnes. | 100.00 |
| 109—"Landscape, New Mexico": W. S. Williams | 105.00 |

Poe Letters and Manuscripts

Anderson Galleries.—Sporting library of William Brewster of New York City, with original manuscripts and letters of Edgar Allan Poe; May 9, 10 and 11. Total, \$20,267.70 for 767 lots. A partial report of the sale:

| | |
|---|-------|
| 9—"The Life of a Sportsman, by Nimrod, first edition, illustrations by H. Alken; J. P. Horn | \$520 |
| 14—"Annals of Sporting and Fancy Gazette; vols 1-13; W. E. Applegate, Jr. | 460 |
| 18—"The Life of a Sportsman, by Nimrod, first edition, illustrations by Henry Alken, Zaehnsdorf binding; Gabriel Wells. | 242 |
| 23—"Audubon's 'The Birds of America'; Charles Scribner's Sons | 270 |
| 174—"Life of Napoleon Bonaparte, by Ireland, illustrations by Cruikshank, first edition; E. R. Gee. | 200 |
| 317—"John Gould's works, formerly in the Gladstone family, 45 vols.; order. | 3,700 |
| 355—"Manuscript of John Hay's 'The Breadwinners'; W. R. Hearst | 640 |
| 446—"Lincoln, by Walt Whitman, extra-illustrated with letters and portraits of Lincoln and Whitman; W. W. Cohen. | 350 |
| 513—"A letter of accusation and love from Lord Nelson to Lady Emma Hamilton; W. R. Hearst | 190 |
| 562—"Original manuscript of Poe's essay, 'About Critics and Criticism'; Rosenbach Co. | 1,250 |
| 563—"Original manuscript of Poe's 'Eulalie'; W. R. Hearst | 375 |
| 564—"Autograph manuscript of Poe's 'Annabel Lee'; Rosenbach Co. | 1,200 |
| 605—"Extra-illustrated copy of Joseph Grego's 'Rowlandson'; W. Bennett | 260 |
| 620—"Shakespeare's Poems, portrait by Marshall, first edition; Gabriel Wells. | 210 |

Henry Koopman Antiques

American Art Galleries.—Collection of antique furniture and other artistic property formed by the late Henry Koopman; May 9, 10, 11 and 12. Total, \$74,512.50 for 841 lots. A report on the sale on items fetching \$250 or more.

| | |
|---|----------|
| 77—"Waterford glass chandelier, Irish, 18th S.; Seaman, agt. | \$260.00 |
| 87—"Silver flower basket, Louis XVI style; Mrs. F. V. Storrs | 285.00 |
| 140—"Four English silver candlesticks, George III, 1767; Bernet, agt. | 280.00 |
| 186—"Lowestoft armorial dinner service, 18th C.; Seaman, agt. | 1,900.00 |
| 294—"Two celadon porcelain vases, Yung Cheng period; F. Middlekoop | 440.00 |
| 325—"Chinese porcelain temple garniture, Kang-hsi period; Mrs. H. A. Hatch. | 400.00 |
| 583—"Two inlaid tulip-wood tables, Louis XVI style; Mrs. Seward | 260.00 |
| 584—"Two walnut tapestry benches, Louis XIII period; Arthur James | 270.00 |
| 618—"Set of carved mahogany chairs, Sheraton style; C. C. Auchincloss | 600.00 |
| 623—"Six carved oak chairs, Queen Anne period; Mrs. N. L. Amsters | 540.00 |
| 626—"Inlaid Mahogany Sideboard, 18th C. period; J. W. Cross | 390.00 |
| 627—"Six carved mahogany armchairs, Hepplewhite style; Mrs. F. A. Vanderlip. | 660.00 |
| 648—"Carved mahogany secretaire bookcase, Gregorian period; Julian Osborne. | 260.00 |
| 653—"Inlaid mahogany bookcase, early American; Mrs. F. O. Bessin | 250.00 |
| 658—"Mahogany extension dining table, late Gregorian period; E. R. Brown | 360.00 |
| 716—"Mounted inlaid acacia commode, Louis XVI style; W. Smadbeck | 260.00 |
| 717—"Inlaid tulip-wood desk, Louis XVI style; Mrs. E. F. Albee | 420.00 |
| 725—"Block front walnut commode, Queen Anne period; M. Goodman | 260.00 |
| 727—"Inlaid walnut slant-fall desk, Queen Anne period; John W. James | 260.00 |
| 728—"Seaweed inlaid walnut desk, Queen Anne period; Mrs. F. V. Storrs | 290.00 |
| 729—"Inlaid cedar coffer, Dutch 18th C.; W. R. Hearst | 270.00 |
| 740—"Marble writing bureau, American 18th C.; D. Z. Norton | 390.00 |
| 750—"Mahogany cabinet desk, early American; Mrs. R. H. Williams | 425.00 |
| 767—"Mounted inlaid kingwood writing bureau, Louis XVI period; Mrs. E. F. Albee | 370.00 |
| 768—"Mounted inlaid tulip-wood commode, Louis XVI period; Mrs. Fish | 875.00 |
| 770—"Inlaid tulip-wood commode, Louis XVI period; Mrs. W. O. Ford | 400.00 |
| 776—"Two massive bronze torches, late Flemish Renaissance; Martin Beck. | 540.00 |
| 781—"Needlework carved walnut armchair, Louis XV period; Mrs. E. F. Albee. | 350.00 |
| 784—"Needlework carved and gilded bench, Louis XIV period; George Mercer. | 400.00 |
| 785—"Needlework carved and gilded bench, Louis XIV period; George Mercer. | 400.00 |
| 794—"Two walnut tapestry state chairs, Louis XIII period; Mrs. E. F. Albee | 1,380.00 |
| 795—"Needlework carved walnut bench, Regence period; Geo. W. Leary. | 280.00 |
| 796—"Carved walnut tapestry bench, Flemish 17th C.; A. B. Davies | 430.00 |
| 798—"Needlework walnut canape, Louis XVI period; Mr. Keeble | 400.00 |
| 799—"Needlework carved mahogany wing chair, Chippendale period; Geo. Mercer. | 350.00 |
| 800—"Walnut needlework state chair, Regence period; Geo. Mercer | 510.00 |

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8. HUBERT ROBERT LANDSCAPES IN SALE

Superb Works of Comte de la Bedoyère to Be Offered at Auction Along with Portrait Drawings by Cochin

PARIS.—An auction sale which is expected to meet with great success will take place in the Petit Galleries at the beginning of June. The works offered to the public by Me. Henri Baudoin will be some quite exceptional pictures by Hubert Robert and an important set of drawings by Cochin belonging to the Comte de la Bedoyère and coming from his beautiful Château de Paray in the department of the Oise.

The eight superb compositions by Hubert Robert, one of the most brilliant and fascinating landscape painters of the eighteenth century, have been coveted for years by many collectors. In four of them is seen the famous Mme. Geoffrin, celebrated for her wit, and who was a friend of all the great men of her time.

The drawings, depicting eighteenth century personalities, used to hang in Mme. Geoffrin's salon. They constitute a complete portrait gallery in themselves.

—M. C.

| | |
|---|----------|
| state of Kentucky, with the very rare map, by John Filson; order | 1,650.00 |
| 69—"A discourse of a discoverie for a new passage to Cathia, by Sir Humphrey Gilbert; G. A. Baker & Co. | 1,475.00 |
| 72—"America painted to the life, by Sir Ferdinando Gorges, 1658-59; Rosenbach Co. | 970.00 |
| 74—"Divers voyages touching the discoverie of America, etc., by Richard Hakluyt, 1582; G. A. Baker & Co. | 4,350.00 |
| 90—"The particulars of an Indian treaty at Conestogoe, etc., Andrew Bradford imprint, 1721; order | 1,150.00 |
| 115—"Relation dernière de ce qui s'est passé au voyage de Sieur de Povtrincourt en la Nouvelle-France, by Marc Lescaurbot, 1612; L. C. Harper | 1,600.00 |
| 125—"The decades of the Newe worlde or west India, etc., by Peter Martyr (1555); G. A. Baker & Co. | 670.00 |
| 141—"New Englands Memorials, etc., by Nathaniel Morton (first historical book printed in America), 1669; L. C. Harper | 1,275.00 |
| 160—"A description of the Province of New Albion, by Beauchamp Plantagenet, 1648; Rosenbach Co. | 560.00 |
| 192—"The new found worlde, or Antartickie, etc., by Andre Thevet, 1568; J. F. Drake, Inc. | 600.00 |
| 217—"A two years' journal in New York, etc., by Charles Wolley, 1701; order | 1,000.00 |

Japanese Print Sale

Walpole Galleries.—Japanese prints, etc.; May 11, 12 and 13. Total, \$2,635 for 657 lots. A partial report of the sale:

| | |
|---|-------|
| 35—"Yamashita Shiro Ame, Hokusai; H. K. Smith | \$100 |
| 124—"Two Girls Struggling for a Fan, Harunobu; Yamanaka & Co. | 110 |
| 125—"Summer Afternoon," Harunobu; Yamanaka & Co. | 130 |

Auction Calendar

Anderson Galleries, Park Ave. and 59th St.—Library of W. H. Cullimore of Baltimore, with some additions; May 23, 24 and 25, afternoons.—Modern library of Dr. Herman Seidler of New York, including many first editions and books that are out of print, May 26, afternoon and evening, and May 27, afternoon.

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BERLIN LETTER

May 10, 1921.

There is no doubt that the next ten years will decide what of modern art will remain representative of our generation. If one visits the exhibitions with this point of view in mind, there are certainly several names which it seems will bear the weight of history. So in the exhibition of the "Freie Secession," one finds works of masters, whose worth is above all doubt.

Impressionism is represented by Liebermann and Orlik; Expressionism by Lehmbruck and Barlach. The latter, both sculptors, are represented in this exhibition by graphic work. The most prominent among the modern painters is Oskar Kokoschka, who combines solid work with strength of expression and therefore can be looked upon as the best exponent of the future.

Those five names are all well known outside Germany's frontiers, and therefore I should like to mention others, who are probably only known within the smaller radius in Germany, and are worthy of wider attention. When there are again normal relations between America and Germany the following names of artists will probably find interest in the States: Nolde, Kirchner, Häckel, Pechstein and Schmitt-Rottluff. All these have turned away from Naturalism and seek strong expression, so that their works show concentrated strength as well as visionary fantasy.

In a former report I mentioned the plan of a Munich exhibition, which had to be given up on account of material difficulties. In spite of the present unfavorable rate of exchange and the transportation question, this exhibition is now taking place and arouses vivid interest in artistic and official circles in Berlin. It must be conceded that we find in concentrated Edward Munch the best artistic qualities brought forth during the last ten years. From his earliest work, which is clear and firm, one comes to the later period where the outlines are still sharply defined and yet broader, reminding one of Cezanne. Later still his brush grows broader and broader and the big pictures contain heavy figures.

The latest period of the now 60-year-old painter is a confession to color. The latest pictures give an impression of tapestries, so soft and broad is the brush, so rich are the colors, though sometimes unfinished to excess. His virtuosity is certainly great, as well as the many-sidedness of his feelings.

At the "Sturm" exhibition Archipenko is shown from two different sides: first, as an extreme cubist, who puts cubes one on the top of the other and next to one another, indifferently as to whether anything intelligible results, and second, under the influence of the "new" direction trying to work on the classical Ingres line. Regarding the cubist works, one can only judge them from a theoretical and intellectual point of view and they have therefore little or nothing to do with art. They have almost ceased to arouse any interest.

The opening of the Italian exhibition in the "Kronprinzen Palais" was artistically and politically a happy event, being the first exhibition of a former enemy country since 1914. Several of the painters are influenced by Cezanne. Others one would be inclined to place among the Naturalists, as they take the human body by preference for their model. But there is something mechanical about the way they treat the body in its constructive parts.

—F. T.

Paris Auctions

Galerie Georges Petit, May 23 and 25.—M. D.—collection. Old masters; objets d'art and objets de vitrine; old furniture and tapestries. Auctioneers: Me. F. Lair-Dubreuil, 6 rue Favart; Me. A. Desvignes, 26 rue Grange Batelière. Experts: M. G. B. Lasquin, 11 rue Grange Batelière; M. Paulme, 10 rue Chauchat; M. E. Pape, 174 Fbg. St. Honoré. Exhibition: May 21 and 22.

Hotel Drouot, Salles 7 and 8, May 27 and 28.—Mme. Grand de Dedem heirloom, first sale. Old objets d'art and furniture; Brussels tapestries. Auctioneers: Me. Henri Baudoin, 10 rue Grange Batelière; Me. Maurice Carpentier, 14 rue Grange Batelière. Experts: MM. Jules Féral, 7 rue St. Georges and René Blé, 58 rue La Fayette. Exhibition: May 26.

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CHICAGO

On May 21 there will open at the Art Institute three widely divergent but highly interesting exhibitions. The first will comprise modern Polish arts, ranging from paintings to toys and representing the culture of Poland today. Another will be the international poster exhibition, and the third an exhibition of paintings of China by Frederick Clay Bartlett.

The "Introspective Show" at the Arts Club is a much discussed affair. Like all exhibitions of modernism it is full of questionable artistic offerings, with here and there a flash of genius. That the "introspectives" take themselves seriously is apparent to any one who reads the introduction to their catalogue, with its reflection upon the unpopularity of Christ in his day.

The Palette and Chisel Club signalized its twenty-fifth anniversary by removing to permanent quarters at No. 1012 North Dearborn street. This organization has been a vital factor in the development of western art. Nearly every artist that Chicago has contributed to the glory of New York was, in his early days, a Palette and Chisel man. Many of the big fellows still retain their membership. The new quarters have studios and living rooms, as well as better facilities for social functions and classes.

Something new in art societies is the recently formed Society of Art Commissioners, consisting of Anna Lee Stacey, Arvid Nyholm, James McBurney, Anna Lynch, Carl Krafft and Charles Biesel, under the directorship of Princess Crowell Oleson. The new organization has its headquarters in the Fine Arts Building.

The exhibition of works by Oliver Dennett Grover at the galleries of Newcomb-Macklin is one of the most interesting in town. The artist is noted for a sane and well balanced art, replete with good form and color, and a natural feeling for beauty in American landscape.

The J. W. Young bidding sale proved a great success in face of adverse business conditions. All of the eighty-five pictures were sold and at average good prices. As usual a Bundy brought the top price, with a J. Francis Murphy next, and a Kitchell and a Wendt following.

The exhibition at the Bryden Galleries of American landscapes by Royal Hill Milleson is in the nature of a home coming, for this artist began his career here in newspaper art work. His little studies of Illinois landscape brought him his first success. His present show is all of Oregon and impresses one with the charm and beauty of the country.

The Anderson Galleries' new exhibition is

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NEW YORK

of Barbizon and early English landscape, including choice examples of Old Crome, Constable and the first venturesome Britons who dared to paint the out-of-doors in a day when only figure painting was reckoned as worth while.

The O'Brien Galleries have just acquired some rare pieces of wonderful old brocades and damasks, which are delighting local connoisseurs.

Perhaps the most exquisite show of the season is that of Hovsep Pushman in the galleries of Carson Pirie Scott & Co. Those of us who have watched this painter's work from the first, find in the recognition he has won in the East a substantiation of our hopes and expectations. As a colorist he is unsurpassed and he possesses a sense of harmony that is the result of age-long refinement of taste. His work has depth and brilliancy that is truly Oriental, and his instinct for decoration is unerring.

Le Petit Bazar announces an exhibition of original pastels by Katherine Dudley to be on view for one week.

—Evelyn Marie Stuart.

Birmingham, Ala.

An exhibition of paintings by Alabama artists is being held at the Little Gallery, under the direction of the Alabama Art League.

About seventy-five paintings make up the exhibit. There are pictures by a group of Birmingham artists and another lot by a group of Mobile artists. In addition there are several paintings by Alabama artists who now have their studios in New York and Newport.

Rochester, N. Y.

The May exhibition at the Memorial Art Gallery comprises a collection of canvases by Louise Upton Brumback of New York, formerly of Rochester, and a group selected from the last annual exhibition of American art at the Art Institute of Chicago.

Visitors to the gallery will be interested to see the most recent acquisition to the permanent collection, a canvas by Jerome Myers entitled "Angels of the Festa."

St. Joseph, Mo.

The St. Joseph Art League has just held an exhibition of arts and crafts, which was well attended.

Especially attention was attracted by some sketches of St. Joseph scenes by Miss Juliette Owen and water colors by Miss Eloise Booth and Mrs. Frank Rose. Miss Owen's sketches are of familiar sites in and about the city. Especially good is "Lake Contrary."

CALENDAR OF CURRENT EXHIBITIONS

Ackermann Galleries, 10 East 46th St.—Exhibition of original etchings and dry points by Kinney, Blampied, Hankey and Clark, through May.

Arden Studios, 559 Fifth Ave.—Summer exhibition of decorative paintings; reproductions of American furniture, antique objects d'art, to October 1.

Babcock Galleries, 19 East 49th St.—Exhibition of pastels by Carl Schmidt, through May 28.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition of works by modern American artists; studies of landscapes and houses by Oscar Bluemner.

Brooklyn Museum, Eastern Parkway (Museum Station, Seventh Ave. subway).—Oil and miniature portraits by Thomas Sully, lent by Mrs. Mary Harris Sully; costumes and textiles from Eastern Europe, to June 1; English, French, Italian, German and American bookplates in the print department, to June 15.

Brown-Robertson Galleries, 415 Madison Ave.—Color etchings by George Senseney, to May 21; Painter-Gravures of America, to June 1.

Brunner Galleries, 43 East 57th St.—Exhibition of Modern French painters, and landscapes by Jennie Van Fleet Cowdery, through May.

Dudensing Galleries, 46 West 44th St.—Special exhibition of water colors by Arthur F. Musgrave, and pastels by Cecil Bone, to May 28.

Ehrich Galleries, 707 Fifth Ave.—Memorial exhibition of portraits, studies and sketches of the late John Burroughs, by Orlando Rouland, to May 31.

Ferargil Galleries, 607 Fifth Ave.—Group of American paintings and an exhibition of sculptures by Malvina Hoffman, to May 24.

Greenwich Society of Artists, Bruce Museum, Greenwich, Conn.—Fifth annual exhibition, beginning May 14.

Hispanic Museum, 156th St., Broadway.—Spanish works of art, El Greco, Velasquez, Goya.

Hotel Majestic, Central Park West and 72nd St.—Oils, pastels, etchings and drawings by Joseph Margulies, through May.

Kennedy Galleries, 613 Fifth Ave.—Original drawings of American birds by Louis A. Fuertes; collection of ship models; through May.

Keppel Galleries, 4 East 39th St.—Original lithographs by George Bellows, through June 4.

Kingore Galleries, 668 Fifth Ave.—Studies of women by Eyre de Lanux, through May.

Kraushaar Galleries, 680 Fifth Ave.—Paintings of Spain by Max Kuehne, through May 21.

Levy Galleries, 559 Fifth Ave.—French, Dutch and American paintings.

Metropolitan Museum, Central Park, Fifth Ave. at 82nd St.—Exhibition of Impressionist and Post-Impressionist Paintings; exhibition of modern French prints and drawings, until September 15; 10 A.M. to 5 P.M.; Saturdays, until 6 P.M.; Sundays, 1 P.M. to 6 P.M.

Milch Galleries, 108 West 57th St.—Annual sculpture exhibition, to May 31.

Montross Galleries, 550 Fifth Ave.—Group of American painters.

Museum of French Art, 599 Fifth Ave.—Exhibition of drawings by Helen Dryden, for the costumes for "Clair de Lune" and stage settings by John Barrymore, through May 28.

Mussman Galleries, 144 West 57th St.—Monotypes by Eugene Higgins, to June 1.

N. Y. School of Fine and Applied Art.—8th floor galleries of the John Wanamaker Store; Annual Exhibition May 23 to June 1; also at school building, 2239 Broadway.

Pen and Brush Club, 134 East 19th St.—Exhibition of black and white illustrations and designs, to June 3.

Public Library.—American wood-block prints of today; animals in French prints, through May.

Salmagundi Club, 47 Fifth Ave.—Summer exhibition of pictures, to October 1.

School of Applied Design, 160 Lexington Ave.—Twenty-ninth annual exhibition, May 17-22, daily 10 to 6, Sundays 1 to 5.

Schultheis Gallery, 142 Fulton St.—Marines by C. R. Patterson, through May.

Turn Hall, Third Ave. at 85th St.—Exhibition and sale of German art and antiques for the benefit of German children, to May 24.

Weyhe Gallery, 710 Lexington Ave.—Exhibition of drawings, etchings, and monotypes by Joseph Stella, to May 21.

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